

Haywood 4

★ FINGER PLAYING
† PLECTRUM PLAYING

JACOBS' BANJO COLLECTION



C NOTATION

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- ★ Vol. 2
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WITH
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AND
PIANO
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Vol. 4 Contents

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Yankee Dandy

CHARACTERISTIC MARCH

BANJO SOLO

A. J. WEIDT

Composer of "KALOOOLA"

+ C Notation

① *ff* Bass to D

ff *mf*

ff

ff *mf* *mf*

3 Pos.

f *mf*

3 Pos.

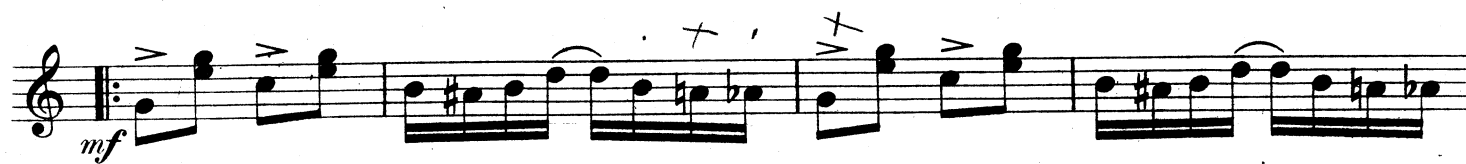
f *mf* *ff* *mf*

+ C Notation tuning
Names of Strings

C G B D G

4th Str. 3rd Str. 2nd Str. 1st Str. 5th Str.

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BANJO SOLO

The Darkey's Awakening

C Notation

GEO. L. LANSING

Composer of "The Darkey's Dream"

Bass to D

Andante

(2)

INTRO

Moderato

DANCE

Note: Play parts marked Jig by brushing the head with the fingers

D.C. Dance at

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BANJO SOLO

C Notation

Bass to D

Parade of the Puppets

MARCHE COMIQUE

WALTER ROLFE

Arr. by WALTER JACOBS

The musical score is written for a Banjo Solo in C notation, with the bass line tuned to D. It consists of 15 staves of music. The key signature is one sharp (F#), and the time signature is 6/8. The score includes various musical notations such as triplets, slurs, and dynamic markings. The dynamics range from *p* (piano) to *ffz* (fortissimo zingando). The piece concludes with a double bar line and a final *ffz* marking.

The Hazers

A. J. WEIDT

C Notation

Bass to D

Bass to D

A. J. WEID

4

ff

mf

f

mf

ff

mf

ff

mf

ff

p

5 Pos.

2d time *ff*

6 Pos.

fz

p-ff

6 Pos.

5 Pos.

7 Pos.

8 Pos.

ff

Drum

last

ff

D. S. al C.

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Don't Leave Me, Daddy!

BANJO SOLO

FOX TROT

J. M. VERGES

Arr. by WALTER JACOBS

C Notation

5 *ff* Piano *mf* *cresc.* *f* *2d time ff* *ff* *last* *ff* *D.S. al*

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Bass to D

MARCH and TWO-STEP

Arr. by WALTER JACOBS

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BANJO SOLO

C Notation

Bass to D

Butterscotch

CHARACTERISTIC MARCH

A. J. WEIDT

7 *f* *mf* *mf* *ff* *mf* *mf-f* *fz*

BANJO SOLO Hitting the High Spots

C Notation

ONE-STEP

A.J. WEIDT

Bass to D 12 Pos.

9 Pos.

The musical score is written in C notation for a one-step banjo solo. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The score is marked with a circled '8' at the beginning. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff*, *ffz*, *mf*, *f*, *fz*, *mf-ff*, and *ffz*. Fingering numbers (1-4) are placed above the notes to indicate finger placement. The score is divided into measures by vertical bar lines, with some measures containing repeat signs. The piece concludes with a final measure marked with a double bar line and a *ffz* dynamic.

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The Boston Yodle

C Notation

DANCE A LA FANDANGO

A.J. WEIDT

9

1st BANJO

Bass to D

mf

2^d BANJO

Bass to C

Handwritten musical score for 'The Boston Yodle' featuring two banjos. The score is in 3/4 time with a key signature of one sharp (F#). It consists of six systems of two staves each. The first system includes a circled measure number '9'. The notation includes various musical symbols such as treble and bass clefs, time signatures, key signatures, and dynamic markings like 'mf' and 'f'. Fingerings are indicated by numbers 1-4 above or below notes. The piece concludes with a double bar line and repeat signs.

First system of musical notation. Treble and bass staves. Treble staff includes fingerings (3, 2, 2, 0, 3, 0, 1, 0, 0, 3, 1, 2) and a *p* dynamic marking.

Second system of musical notation. Treble and bass staves.

Third system of musical notation. Treble and bass staves. Treble staff includes fingerings (3, 2, 4, 2, 1, 4, 3, 1, 2) and a *f* dynamic marking.

Fourth system of musical notation. Treble and bass staves. Treble staff includes a *p* dynamic marking.

Fifth system of musical notation. Treble and bass staves.

Sixth system of musical notation. Treble and bass staves. Treble staff includes a *f* dynamic marking.

First system of musical notation, featuring a treble and bass staff with a key signature of one sharp (F#). The music begins with a *mf* (mezzo-forte) dynamic marking. The melody in the treble staff consists of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The treble staff features a more active melody with eighth notes and some beamed sixteenth notes. The bass staff continues with a steady accompaniment.

Third system of musical notation. A double bar line is present, followed by a *f* (forte) dynamic marking. The music concludes the system with a fermata over a chord in the treble staff.

Fourth system of musical notation. It begins with a *mf* dynamic marking. The treble staff has a melody of eighth notes, and the bass staff has a simple accompaniment of eighth notes.

Fifth system of musical notation. It starts with a *f* dynamic marking, followed by a crescendo hairpin leading to a *mf* marking. The system ends with another *f* marking. The treble staff has a melody with some chromatic movement, and the bass staff has a simple accompaniment.

Sixth system of musical notation. It begins with a first ending bracket labeled '1' and a second ending bracket labeled '2'. The music then features a *ff* (fortissimo) dynamic marking with the instruction *cresc. e accel.* (crescendo and acceleration). The treble staff has a complex melody with many beamed sixteenth and thirty-second notes. The bass staff has a simple accompaniment. The system ends with a double bar line.

BANJO SOLO

C Notation

J. ERNEST PHILIE
Arr. by HILDRETH-JACOBS

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D.C. Trio al C.

To W. J. Crosley, Hartford, Conn.

Airy Fairy

Schottische

C Notation

A. J. WEIDT

11

1st BANJO

2d BANJO

The musical score is written for two banjos and piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into six systems, each with two staves. The first system is labeled '11' in a circle. The first banjo part (1st BANJO) starts with a treble clef and a key signature of one sharp. The second banjo part (2d BANJO) starts with a treble clef and a key signature of one sharp. The piano accompaniment (piano) starts with a grand staff (treble and bass clefs) and a key signature of one sharp. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings like *mf* (mezzo-forte) and *p* (piano). There are also triplets and other rhythmic figures indicated by '3' and 'x'.

First system of musical notation. The right hand features a melodic line with triplets and a dynamic marking of *f*. The left hand provides a harmonic accompaniment.

Second system of musical notation. The right hand continues the melodic line with triplets, starting with a dynamic marking of *p*. The left hand accompaniment continues.

Third system of musical notation. The right hand includes a triplet and a sequence of notes labeled 4, 2, 1, and #. The left hand accompaniment continues.

Fourth system of musical notation. The right hand features a triplet and a dynamic marking of *mf*. The left hand accompaniment continues.

Fifth system of musical notation. The right hand continues the melodic line with triplets. The left hand accompaniment continues.

Sixth system of musical notation. The right hand features a triplet and a dynamic marking of *f*. The left hand accompaniment continues.

Seventh system of musical notation. The right hand continues the melodic line with triplets. The left hand accompaniment continues.

BANJO SOLO

C Notation

Chain of Daisies

Waltz

A.J. WEIDT

Bass to D

(12)

Andante

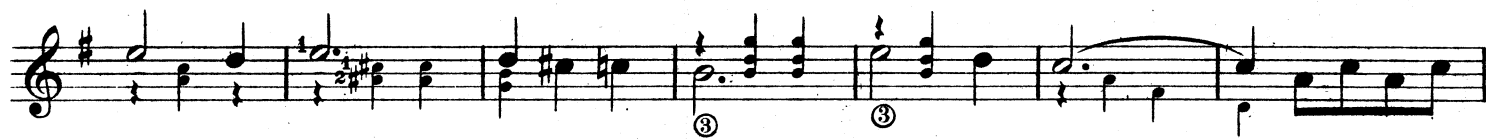
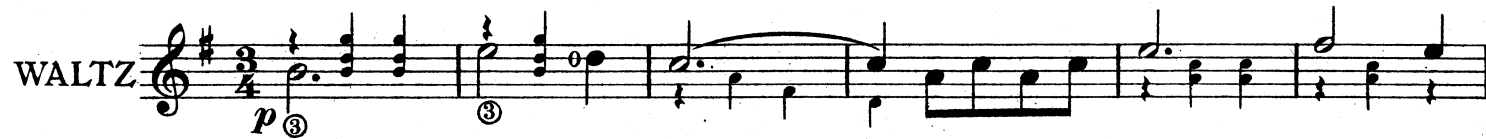
INTRO

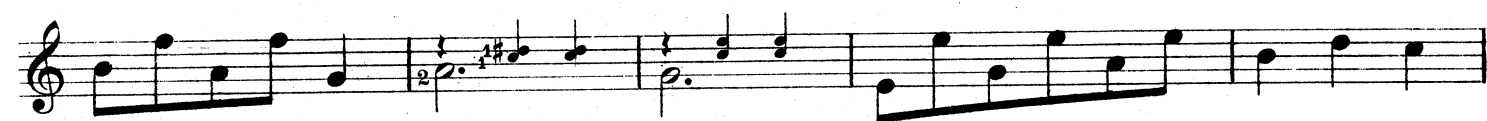
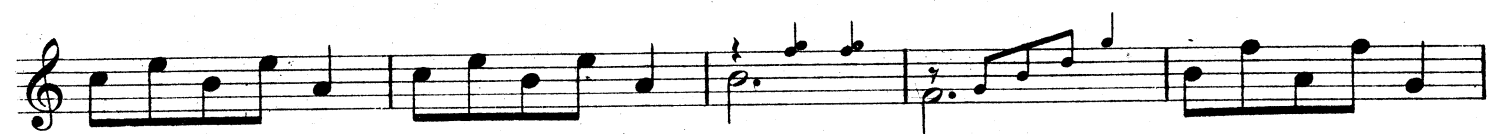
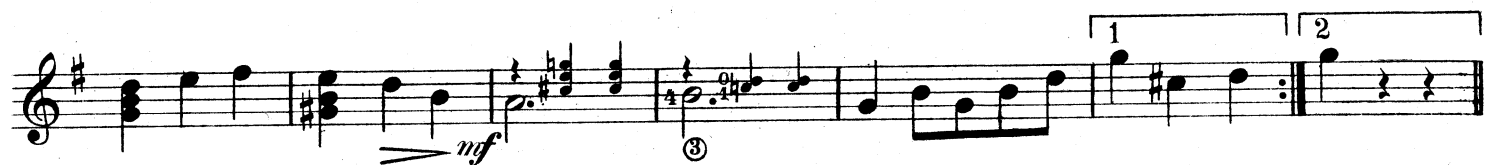


Tempo di Valse



WALTZ





D.C. Waltz at

CODA

DUSHKA

RUSSIAN DANCE

C Notation

GEO. L. LANSING

(13)

1st BANJO

2^d BANJO

mf *rit.* *ff a tempo*

mf *rit.*

mf

f *mf*

f

First system of musical notation, piano part. It consists of two staves. The upper staff has a treble clef and contains several chords and moving lines. The lower staff has a bass clef and contains mostly chords. Dynamics include *mf* and *rit.* (ritardando), followed by *ff* and *a tempo* (return to tempo).

Second system of musical notation, piano part. It consists of two staves. The upper staff continues the melodic and harmonic material. The lower staff provides harmonic support with chords. The system concludes with a double bar line.

TRIO section, third system of musical notation. It consists of two staves. The upper staff has a treble clef and a 3/4 time signature. The lower staff has a bass clef and a 3/4 time signature. Dynamics include *f* (forte) and *p* (piano). The section begins with a double bar line.

Fourth system of musical notation, piano part. It consists of two staves. The upper staff has a treble clef and contains chords and moving lines. The lower staff has a bass clef and contains mostly chords. Dynamics include *f* and *p*.

Fifth system of musical notation, piano part. It consists of two staves. The upper staff has a treble clef and contains chords and moving lines. The lower staff has a bass clef and contains mostly chords. Dynamics include *f* and *p*.

Sixth system of musical notation, piano part. It consists of two staves. The upper staff has a treble clef and contains chords and moving lines. The lower staff has a bass clef and contains mostly chords. Dynamics include *f*. The system concludes with a double bar line.

D.C. al C.

BANJO SOLO
C Notation

Montclair Galop

A. J. WEIDT

Bass to D

14 *ff* ④

mf

f

mf

f

ff ③

3

3



BANJO SOLO
C Notation

Aloha Oe
(Farewell to Thee)

H. M. QUEEN LILIUOKALANI
Arr. by WALTER JACOBS

Andante.

15 *f*

mf

f

BANJO SOLO
(Plectrum Style)

Andante

f

mf

f

A Collection of

12

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OR TENOR
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| 4. Harmony Kid . . . | Fox-Trot | 10. Shattered Dreams . . . | Reverie |
| 5. Kentucky Moon . . . | Song Fox-Trot | 11. Take Me Back Home | |
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